

# *The New Amberola* **GRAPHIC**

*Autumn*  
*Number*

Autumn, 1984

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PUBLISHED BY THE NEW AMBEROLA PHONOGRAPH CO.



Autumn, 1984

# The New Amberola Graphic

 Issue no. 50  
(Vol. XIII, No. 2)

Published by  
The New Amberola Phonograph Co.  
37 Caledonia Street  
St. Johnsbury, Vermont 05819

Editor: Martin F. Bryan

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22, 23, 27, 28, 29, each	.35
9 through 15, ea. .25	30 through 42, ea. .50
26 .40	43 through 49, ea. .75

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2 Years (8 issues).....\$6.00

Advertisers who wish to prepare dated auction lists, etc., should keep in mind that delivery of the GRAPHIC sometimes takes upwards of three weeks to some parts of the country and Canada. In addition, we frequently run a few weeks over our publishing deadline! Therefore, we advise closing dates of no sooner than the 15th of March, June-September and December for dated matter.

## Editor's Notes

Well, we made it to issue no. 50 after all! Continued thanks to all for encouragement for the future of the GRAPHIC...looks like we're going to survive.

A special thanks to Mr. Theodore Edison for his cordial note which appears on page 3. Mr. Edison, as you may know, is the youngest of the great inventor's children and, as you may not know, is an avid reader of the GRAPHIC.

Thanks also to George Paul for his Phonograph Forum article which arrived just in time. I don't believe such a large collection of illustrations of U.S. machines has ever appeared in a collector publication.

We have recently heard from Dave Cotter who assures us the National Music Lovers series will soon be resumed. Phonograph enthusiasts can look forward to Ray Wile's extensive listing of early original articles on the phonograph which will appear in a future issue.

Finally, I wish the very best to all our readers for the upcoming holiday season.

- M.F.B.

We have a reproduction of an authentic turn-of-the-century "Graphophone Concert" handbill measuring 7" x 15", suitable for framing, which we will post to any address in North America in a sturdy mailing tube upon receipt of 75¢ (2 for \$1.25) - New Amberola



THEODORE M. EDISON  
LLEWELLYN PARK  
WEST ORANGE, N. J.  
07052

October 26, 1984

Mr. Martin F. Bryan  
Editor and Publisher  
The New Amberola Phonograph Company  
37 Caledonia Street  
St. Johnsbury, Vermont 05819

Dear Mr. Bryan:

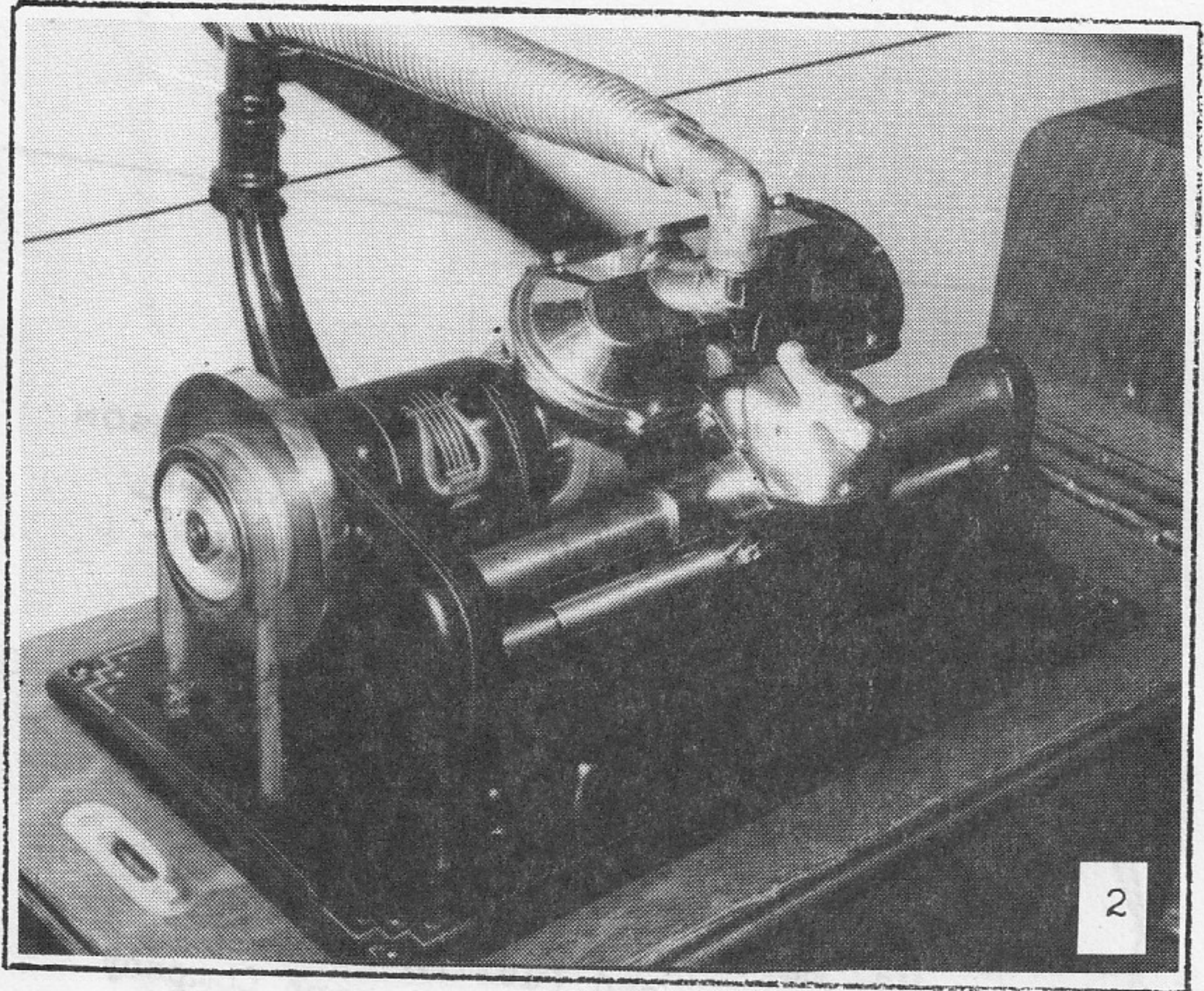
Modern developments are creating so much excitement that what has taken place in the past is often forgotten. It's comforting to know that there are publications like yours that help to keep treasured memories alive, and I congratulate you on getting out your 50th issue of The New Amberola Graphic.

Good luck and best wishes for the future,

*Theodore M. Edison*  
Theodore M. Edison

R



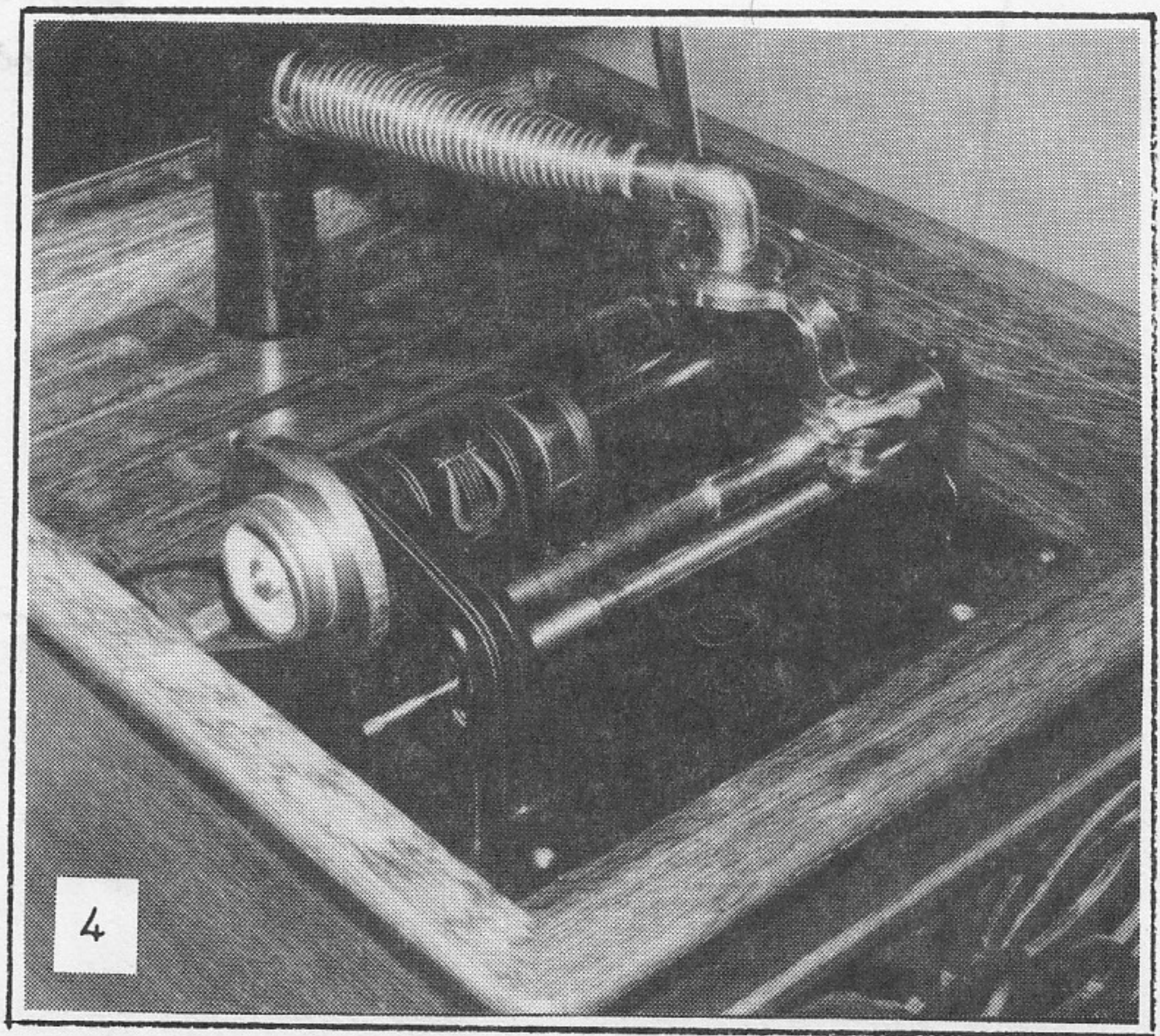


1. & 2. U.S. Banner sold by Montgomery Ward (Lakeside). This model does not appear in later catalogs. Traces of the U.S. decal appear beneath the Lakeside cabinet decal. Closeup shows the upper works; notice the tandem reproducer housing, large flywheel, and decoration unique to this manufacturer.



3. U.S. Rex sold by Montgomery Ward. This machine has unpainted sheet metal horn and single 2-4 minute reproducer. The cabinet cutaway on the right side for record placement and removal as well as the front grille seem to differ from the catalog illustration (over two pages). Gear cover is missing.

4. U.S. Royal - upper works. Note angle of drive belt and on/off lever mounted on the rear of the bed plate, barely visible behind large flywheel. Single 2-4 minute reproducer and woodgrained internal horn.





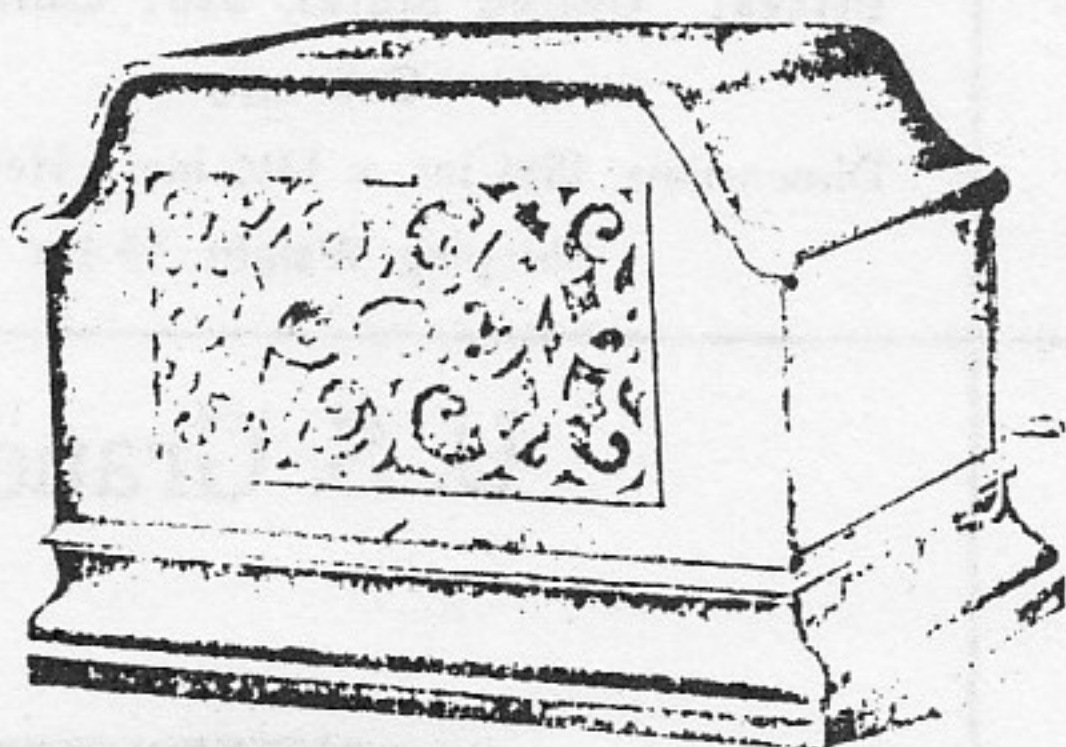
## U.S. Phonographs

Conducted by George Paul

The title of this article might suggest a series running the next 20 years or so. On the contrary, we will examine here the six-year output of the U.S. Phonograph Co. of Cleveland, Ohio, which unfortunately will not take nearly so long.

Most of us are aware of the existence of the U.S. Phonograph Co. through their manufacture of Everlasting celluloid 2 and 4 min. cylinder records. The U.S. Phonographs, however, turn up infrequently and, thanks to injection moulding and "pot" metal, are often inoperable.

As was the Duplex Phonograph a few years earlier, the U.S. Phonographs were a "new" product introduced in the twilight of their utility. The September, 1908 issue of The Talking Machine World announced the capitalization of the new company. Production began with 2-min. cylinders, followed by 4-min. the next year. Over the years the catalog swelled to well over a thousand selections and at least nine different phonograph models.



### The U-S Phonola—Model B

Mahogany, Price \$75

The U.S. Phonographs themselves underwent several modifications during their brief life. These dealt primarily with cabinet substitutions and single/tandem reproducer equipment. The general configuration remained unchanged. This consisted of a Graphophone-inspired upper works utilizing a traveling reproducer carriage driven through a front-mounted feedscrew. Sound was transmitted through flexible metal tapered tubing to either an enclosed horn or a rear-mount morning glory horn. The upper works and motors are unique to this company, and are distinguishable by the large nicked flywheel located to the left of the mandrel (Rex included), and the blue and gold striping. Perhaps the most striking feature of the U.S. Phonographs is the reproducers. On the earlier, and more expensive models, this consisted of an oversize metal housing mounted above the mandrel (practically hiding it!). Beneath this housing, mounted side by side, were two separate weights and styli, one for 2 min. and one for 4 min. By turning the knob just beneath the reproducer housing, the operator could select and lower the reproducer of his choice to the appropriate record. It is this particular assembly which causes such serious problems in restoration today.

In the later, and less expensive models, a single reproducer was supplied in a 90° carriage. This was no ordinary reproducer either. It was equipped with a stylus capable of playing either 2 or 4 min. cylinders. The author can attest to the quality of sound which this reproducer offers, but you'd never catch me playing wax records with it!

Simplicity is the keynote; there are but few parts and no complications. Nor are there any exasperating crane or horn annoyances. The horn does not extend far out into the room, and at the same time it is not grotesquely projected into air above the machine. All is symmetry, grace and compactness. Throughout the entire design of U-S Phonograph there is a scientific co-relation between the various angles, curves and taperings, all combining to produce not only perfect tonal balance and volume, but to make a really ornamental parlor or drawing-room instrument.

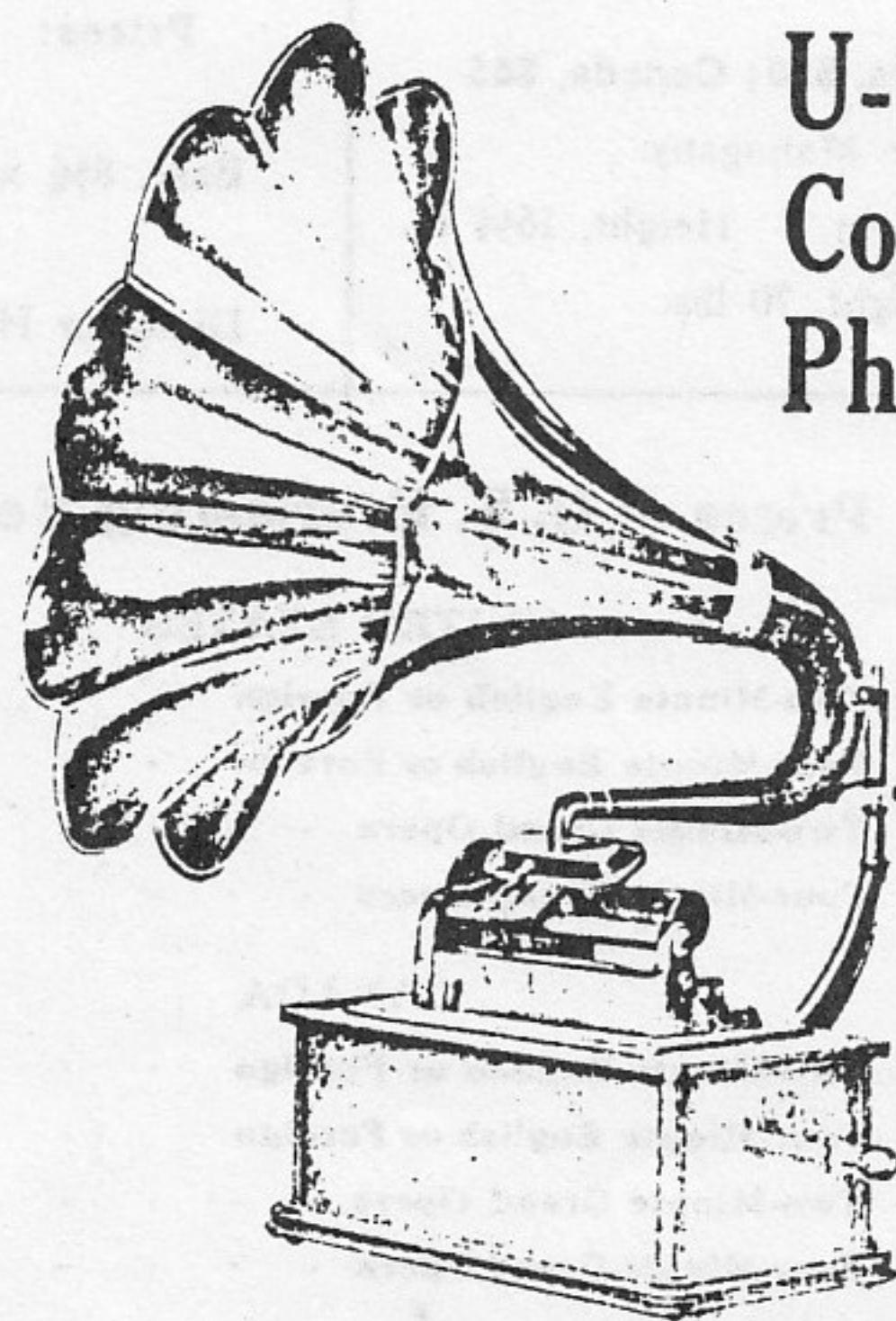
The above description of the U.S. Phonograph comes from an undated catalog. Note the comparison of the U.S. to other makes which have exasperating, annoying, and grotesque features!

In the enclosed horn Royal, the motor is located not directly beneath the upper works, but behind and below it, making the two assemblies entirely separate.

As noted earlier, there were changes in the phonograph line through the years. The Banner model pictured is evidently one of the earlier models which fell by the wayside. And the two Phonola models evidently yielded to slightly more conventional designs.

Earlier this year, a Peerless turned up in western New York, and although I did not see it, the dealer told me that the upper works were enameled white. The effect must have been striking.

Montgomery Ward must have been the U.S. Phonograph Co.'s biggest customer, distributing U.S. products under the name "Lakeside." Tattered Lakeside record box labels sometimes reveal an Everlasting label beneath. The U.S. Banner model pictured here has the faint outline of the U.S. decal behind the Lakeside decal. I suspect that this activity may have been more common toward the last days of the U.S. Phonograph Co. in 1913. It would appear that U.S. Phonographs and records were primarily a mail-order concern, judging by the ordering information found in the catalogs. If this was indeed the case, I suspect that Montgomery Ward & Co. bought out the remaining stock of U.S. machines and records when the end finally came. (As has been seen earlier in the GRAPHIC, several of the record moulds went to the Indestructible company which pressed records from them as their own. These were 4-minute

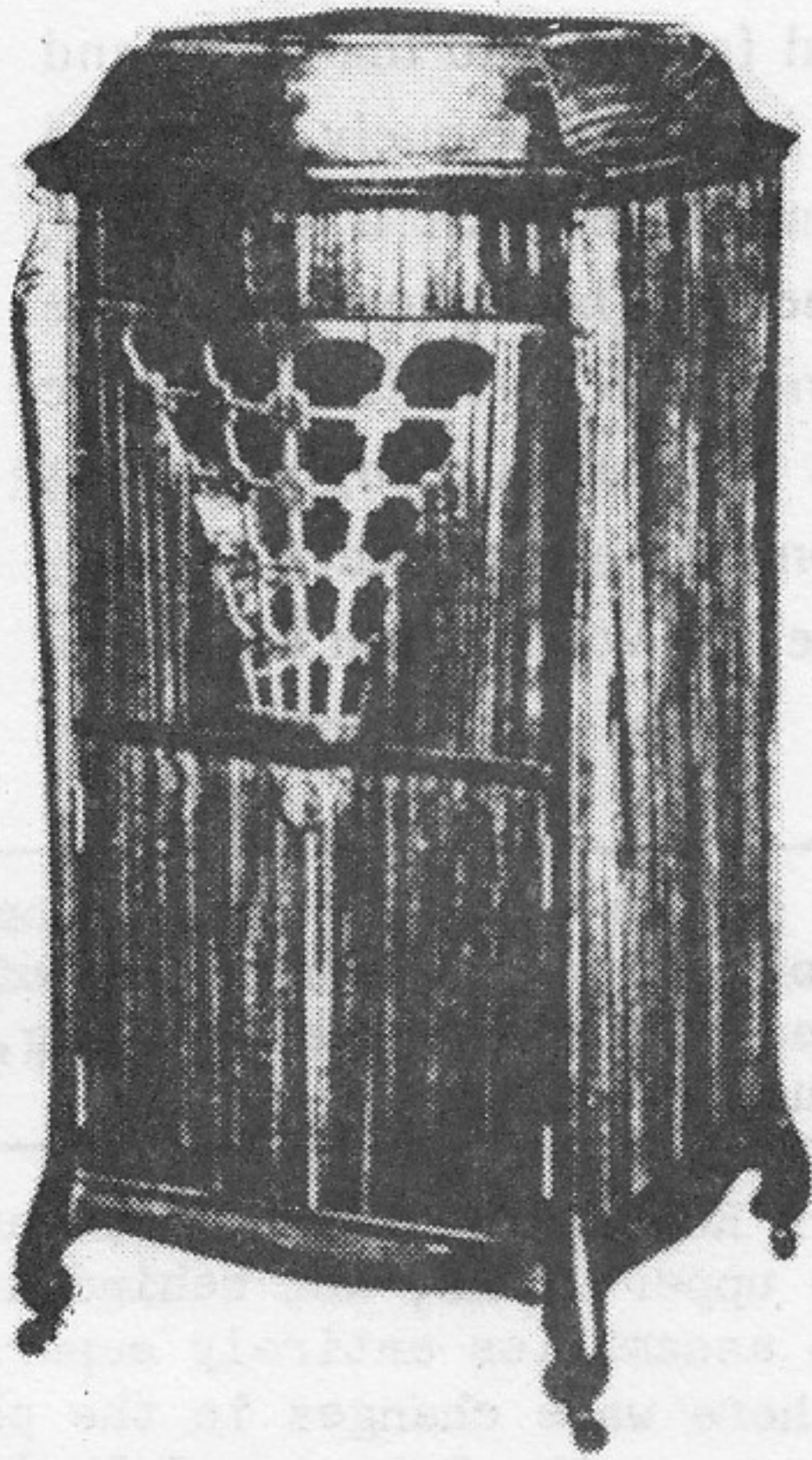


### U-S Banner Combination Phonograph

Oak  
Price \$45

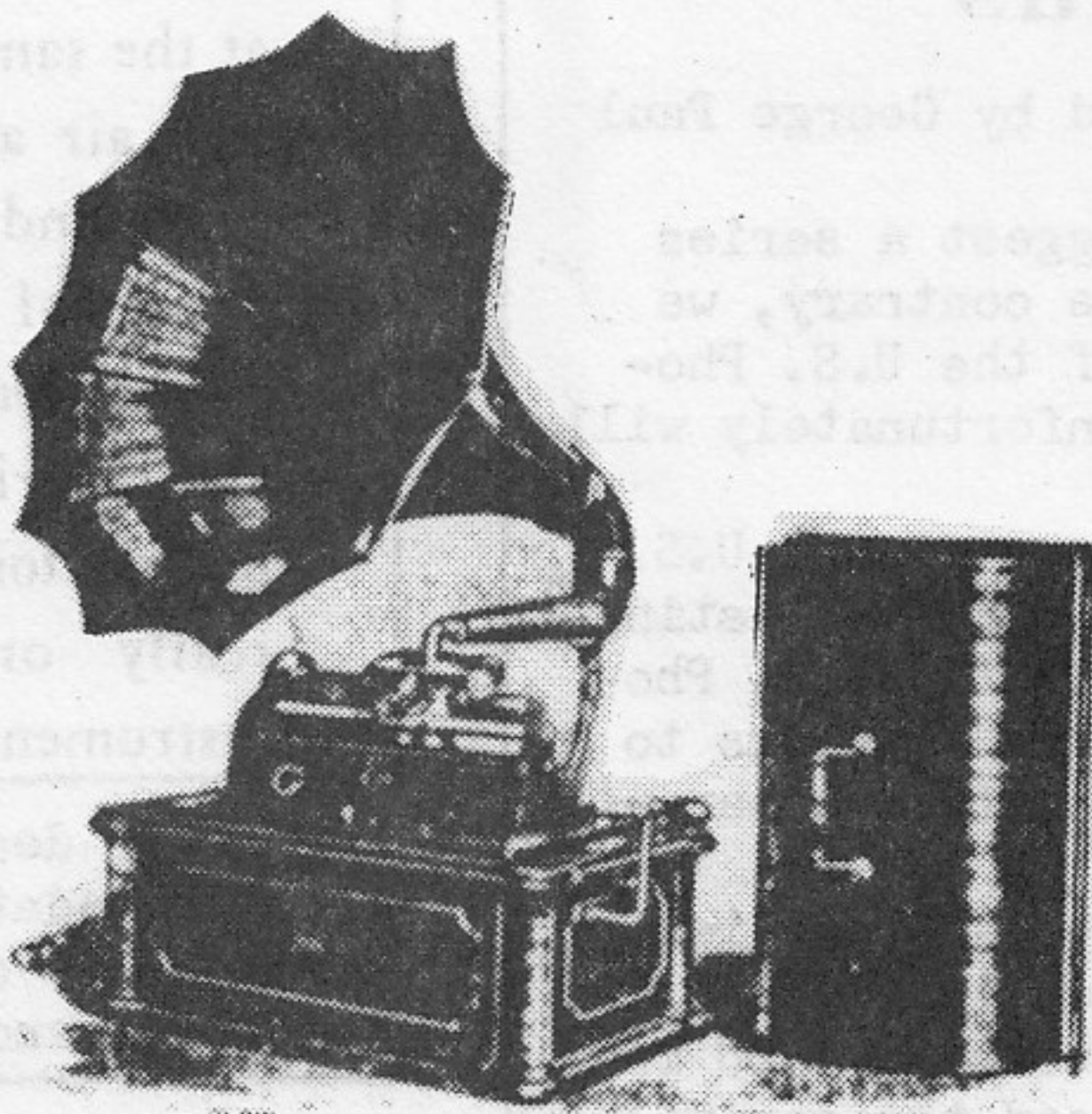


### U. S. Peerless



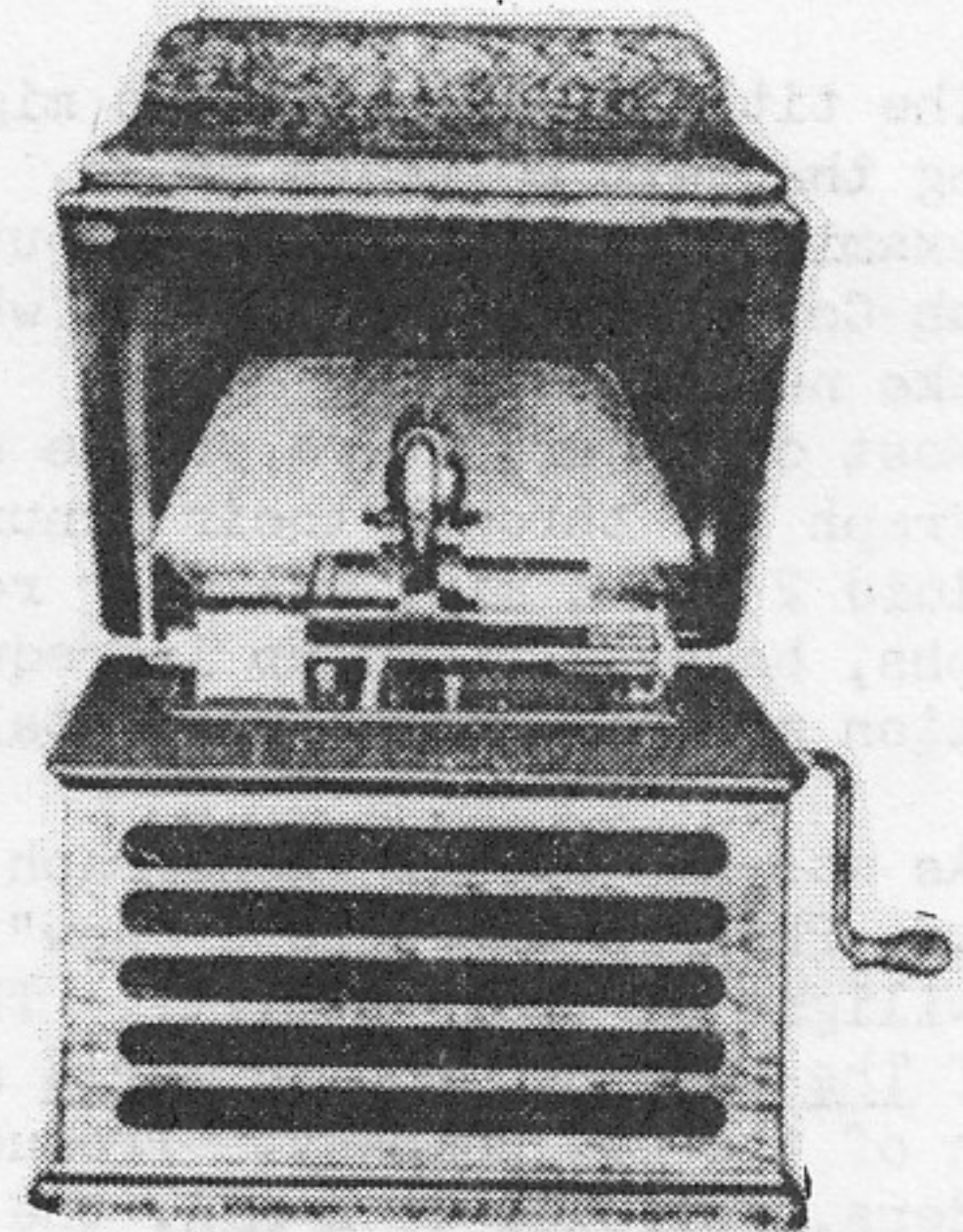
Mahogany only  
**Prices:** United States, \$200; Canada, \$260  
 Width, 21½ in. Depth, 22 in. Height, 48 in.  
 Shipping Weight, 275 lbs.

### U. S. Opera



Oak  
**Prices:** United States, \$65; Canada, \$84.50  
 Mahogany  
**Prices:** United States, \$75; Canada, \$97.50  
 Base, 21½ x 15 in. Height, 14 in.  
 Height over all, 33¾ in.  
 Diameter Horn, 22 in. Shipping Weight, 114 lbs.

### U. S. Rex



**Prices:** United States, \$25; Canada, \$32.50  
 Oak only  
 Dimensions, 18½ ins. x 13¼ ins. Height, 13 ins.  
 Shipping Weight, 55 lbs.

### U. S. Royal



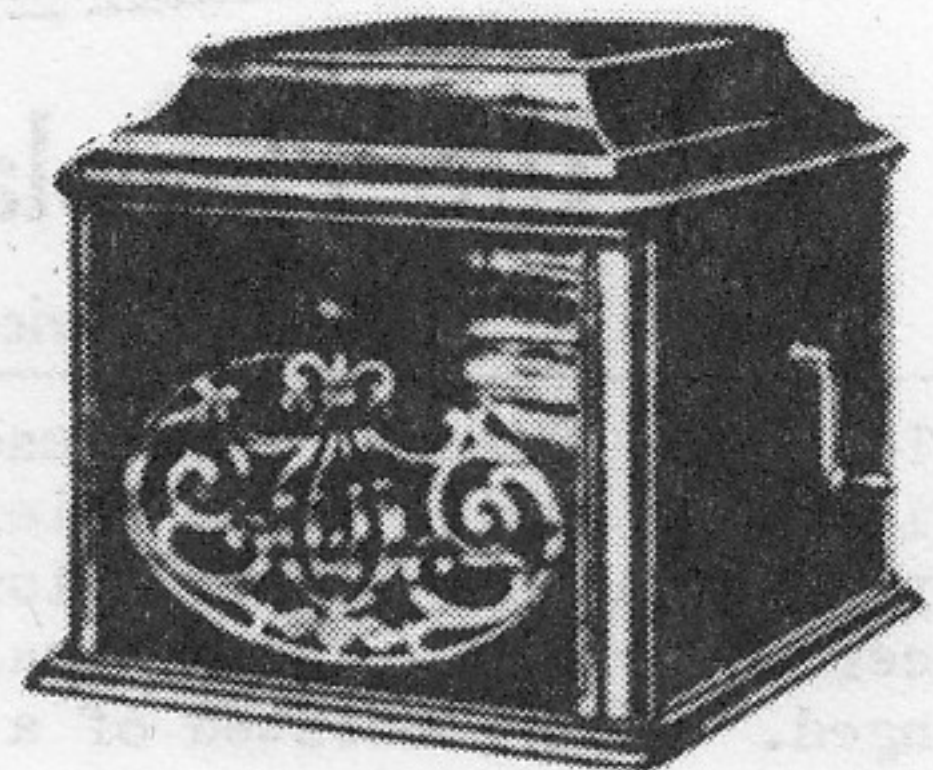
**Prices:** United States, \$50; Canada, \$65  
 Either Oak or Mahogany  
 Dimensions, 20½ in. x 18 in. Height, 16½ in.  
 Shipping Weight, 70 lbs.

### U. S. Junior



**Prices:** United States, \$30; Canada, \$39  
 Oak only  
 Base, 8⅝ x 13¾ in. Height Machine, 12 in.  
 Height over all, 30½ in.  
 Diameter Horn, 20½ in. Shipping Weight, 71 lbs.

### U. S. Grand



**Prices:** United States, \$85; Canada, \$100.50  
 Width, 20½ in. Depth, 22½ in.  
 Height, 18½ in.  
 Shipping Weight, 115 lbs.

#### Prices of U. S. Everlasting Records

##### UNITED STATES

Two-Minute English or Foreign	35c
Four-Minute English or Foreign	50c
Two-Minute Grand Opera	60c
Four-Minute Grand Opera	75c

##### CANADA

Two-Minute English or Foreign	40c
Four-Minute English or Foreign	60c
Two-Minute Grand Opera	70c
Four-Minute Grand Opera	90c



**FIT ANY PHONOGRAPH**  
**The U. S. Phonograph Company**

Associated with

**The Bishop-Babcock-Becker Co.**

1204 East 55th St., Cleveland, Ohio

219-225 W. Wash't'n, Chicago  
 Portland & Chardon Sts., Boston  
 210-12 S. Broadway, St. Louis  
 5-7 Union Square, New York  
 338-340 Minnesota St., St. Paul  
 368-370 Broadway, Albany  
 1106 Commerce St., Dallas



records in the upper 3200's and lower 3300's.)

In hindsight, it is relatively easy to find the efforts of the U.S. Phonograph Co. rather laughable in the face of the economic recession of 1908 and a dying cylinder trade in general. Who knows what prompted the founders to engage in such a tenuous enterprise? Suffice it to say that they showed a significant amount of intestinal fortitude, and they produced a unique and high-quality product.

I wish to thank T. C. Fabrizio for the use of his original catalog illustrations which appear on the preceding page. While it is undated, I infer by the record titles that it is at least 1912.

\* \* \*

The editor understands that the U.S. company was initially formed by a group of Edison artists who were disgruntled by the fact that Edison could not manufacture an unbreakable cylinder record. In a booklet of reminiscences of an old Edison dealer, Clarence Ferguson, published in 1972, it was stated that Albert Benzler was the head of the U.S. Phonograph Co. music department.

The U.S. company also produced indestructible cylinder records for the Cortinaphone language system. The record had a two-minute groove but played at 80 r.p.m. We also heard of a series of medical talks produced for another concern using a four-minute groove but likewise playing at half speed - surely the longest playing record (in excess of eight minutes possible) produced in North America until the Edison long play of 1926!

\* \* \*

George Paul can be contacted by writing him at 22 Orchard Place, Gowanda, NY 14070.



**The U-S Phonola—Model A**  
Mahogany, Price \$180



## HERE & THERE

Several of our readers are involved in research projects and wonder in GRAPHIC readers can give them any assistance. Robert J. O'Brien writes:

"Where can I get information on Harry Humphrey? He is not listed in Variety Obits, in The Index to New York Times Obituaries, in Who Was Who in the Theatre, or any other reference or historical study of the theatre that I have found. I am currently on sabbatical to write a history of recordings of Shakespeare's works, and I have discovered through the aid of the Rigler-Deutsch Index that Humphrey made six relevant recordings, three Edisons and three Columbias. But except for little pieces such as what you have printed in the NAG, I have been able to find nothing about him. I do not even know when he was born and when he died. Did he have any career other than on records?

"Finally, I am interested in any records you have that I might use in connection with my book, particularly any Ben Greet recordings anyone might be willing to part with. Do you know anyone who has parts 1 and 2 of the Forbes-Robinson lecture/recital on Columbia?" Readers can contact Bob at 43 So. Florida Street, Buckhannon, WV 26201.

Fred MacFee recently acquired a 1907 model D Edison Business Phonograph and has "developed a thirst to learn all about the business machine side of the phonograph history." He feels there must be someone some-where who has researched this aspect of the Edison business, and he wonders if there is any literature or information available. Can any readers assist? Fred's address is 13761 Joyce Drive, Largo, FL 33540.

Steve Barr is still working on the revision of his 78 Dating Guide, and wonders if any readers can help him with the following areas:

- 1) ANY dates for pre-1909 independent labels, or verified information on sources for "custom" labels of the era.
- 2) Dates of catalogue numbers vs. matrix numbers for Columbia Masterworks.
- 3) Dates for Brunswick series other than the standard 2000-4999, 5000 and 7000 (i.e., all classical and "Hall of Fame" series).
- 4) Any info on ethnic series after about 1928...in other words, the Columbia -F's, Victor V-'s, Decca, etc.

Steve's address is: 211 Pape Ave., Toronto, Ontario, Canada M4M 2W2.

Merritt Malvern reports that Willie Robyn is well and still active. He appeared at the Toronto Antique Phonograph Society meeting on October 28th and he put on two programs in area schools the following day with Milford Fargo. Merritt was also able to attend the Edison Sculpture dedication earlier this year in Milan, Ohio. He joked about "kissing Edison's mother," as the woman who posed for the statue was present at the ceremony. Anyone who would like to purchase a cassette recording of the dedication ceremony can contact Merritt for further details at: 223 Grimsby Rd., Buffalo, NY 14223.

Good news from the West! Ron Dethlefsen is planning yet another book on Edisonia, this one tentatively to be called Edison Phonographs and Records 1910-1929. So far he has about 250 pages of photos, patent drawings, and original catalogue material - plus unpublished correspondence from Edison and his dealers regarding the Diamond Disc and recording techniques. To whet our appetite, Ron sent the full page photo published elsewhere in this issue. The book will also contain the first accurate Diamond Disc dating guide, courtesy of Ray Wile, and will have an alphabetical index for all Diamond Disc artists showing which catalogue numbers



8.

each one made. If interested in receiving more information when it becomes available, drop Ron a card at 3605 Christmas Tree Lane, Bakersfield, CA 93306

Also from the West comes information that Wendell Moore is still planning to publish additional volumes of The Edison Phonograph Monthly series, BUT the sale of currently available volumes is rather sluggish; Wendell will find it financially impossible to continue the project without more encouragement from the collecting fraternity. We would like to take a moment to remind our readers of this excellent and fascinating series of Edison periodicals which were intended for their dealers. Each volume is chock full of valuable information and photographs, and once again we urge you to obtain them while they're still available--we understand that the supply of volume I is low. It is not necessary to buy the entire set all at once, and when purchased separately one realizes that the price is actually quite reasonable - especially when compared with the cost of dining out nowadays...for the price of one meal in a good restaurant you can have a book that will give you a lifetime of enjoyment! Please see Wendell's ad on the back page.

= Notes on Columbia Cylinder Records =

John S. Dales

I have had come my way a Columbia 2 minute black wax moulded cylinder that at first glance looks similar to the contemporary Edison 2 minute black wax type. This Columbia cylinder has, unusually, a bevelled title end with incuse lettering.

Generally those Columbia moulded cylinders that show titles have lettering appearing either in the plain area after the playing grooves, or on a flat end similar to the Edison Amberols.

This example may therefore have been a prototype or at least the production run was short lived, as I have not seen or heard of other examples.

The recording is a cornet solo by W. S. Mygrant playing "Calvary." In the plain area after the playing grooves the word "Columbia" appears in raised letters. Also in this area the catalogue number appears scratched into the surface, 3703-7. The wording around the bevelled end is:- "Columbia 3703 Cornet Solo Calvary 3703" The lettering here has been filled with a white pigment, although one of the two catalogue numbers shown has been left unfilled.

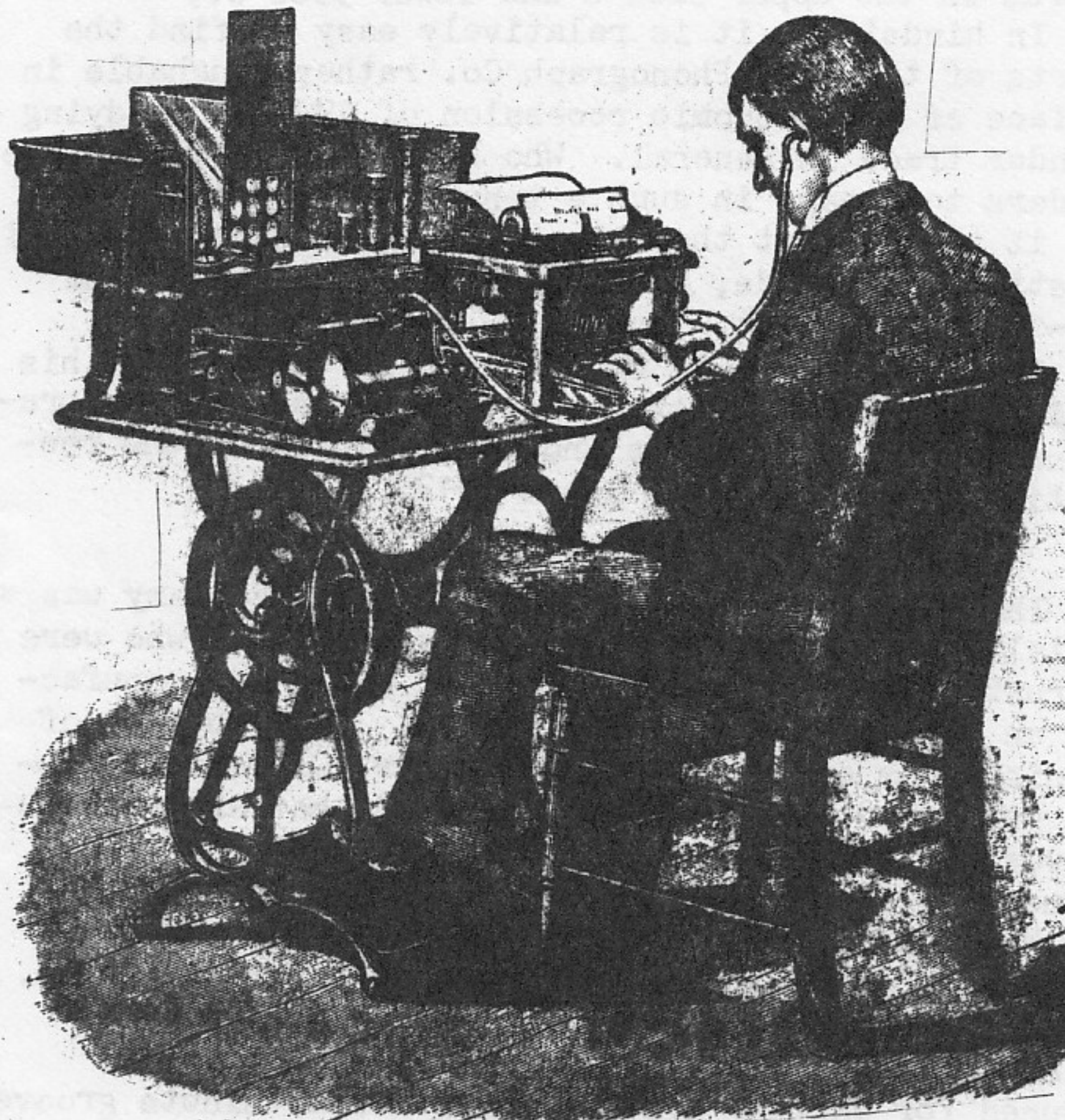
This Columbia cylinder is of USA origin.

+ + +

Collectors having an interest in Columbia cylinders will be only too aware of the various Columbia locations that appear in the spoken announcements, such as "Washington, D.C.," "New York City," "New York and Paris," "New York and London," etc., etc.

Columbia began cylinder record production in London, England, in 1901. For the first few years the spoken announcements on these recordings identified the London location. These initial cylinders were of the slow speed soft brown wax type. An example of the spoken announcement being:- "River Dart, Sung by Erne Chester for the Columbia Phonograph Company, London." Cylinders having this type of announcement are now quite rare, as well before the introduction of the high speed and moulded cylinders the recordings were being identified as being "London Made." The following example is typical:- "Maud, Sung by W. H. Berry, Columbia Record, London Made."

The "London Made" announcement continued to be used for a while on the moulded brown and later black wax cylinders. By around late 1903, or early 1904, the reference to London was dropped. English Columbia cylinders were then announced by the more standard "Columbia Record."



Issue no. 50 of the GRAPHIC as it is being prepared by your editor. (Candid view obtained by Bill Bryant while on a recent visit to the editorial offices.)

U.S. POSTAL SERVICE STATEMENT OF OWNERSHIP, MANAGEMENT AND CIRCULATION (Required by 39 U.S.C. 3685)			
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11. I certify that the statements made by me above are correct and complete		SIGNATURE AND TITLE OF EDITOR, PUBLISHER, BUSINESS MANAGER, OR OWNER Martin F. Bryan (owner)	





## CATCHING UP

A Column of Corrections and Additions to Recent Issues

### 78 RPM Turntables - Issue #48

Vincent Marangi has added one more model to our listing of available turntables with 78 RPM speed: the Dual CS608. He says that it is reasonably priced, is discounted everywhere, and has an excellent tonearm. Vincent adds, "The instructions are written in gib-

berish - but, so what's new?" The Dual CS 608 can be purchased through many stereo stores or is available from:

United Audio Products, Inc.  
120 S. Columbus Avenue  
Mount Vernon, NY 10553

### The Mystery Girl ("Here and There") - Issue #47

Warren Hodgdon asked if anyone could identify "The Mystery Girl" on Columbia 1839-D ("I've Got a Feeling I'm Falling" and "I'd Do Anything for You"). Reader Fred Smith responded with the following:

"I haven't ever traced it down to the correct session, but the following may be of some help to researchers.

"Several years ago I wrote down on the sleeve of my copy of the record that the girl was Catherine Wright. I can't remember that source of my information. Last year I was looking through a book on movie cartoons, specifically 'Betty Boop' cartoons, and I noticed that it said that there were two or three women besides Mae Questal who did the voices for 'Betty.' One of the others was Kate Wright.

"I don't know if this all fits together in reality, but it made a connection in my mind. It's certainly not proof of anything. The session must be from around May 15, 1929--but as I said, I haven't checked all the possibilities.

"I feel fairly certain that the accompaniment is by a group of Ed Kirkeby's, similar to the Hot Air Men in that there seem to be about seven musicians--including Ward Lay on string bass, Al Duffy on violin, etc."

### Harry M. Snodgrass - Issues #47 & 48

It seems that our man Harry was also a piano roll artist, according to information supplied by Alan Mueller of Rochester, New York. Snodgrass cut several rolls for QRS, and it's Alan's hunch that they were all recorded at one session in Chicago early in 1925 - possibly at the same time as his initial Brunswick session. The titles are as follows (dates are release dates when known):

- 3113 Farewell (Marimba Ballad)
- 3114 Land of My Sunset Dreams (Waltz Ballad) (4/25)
- 3115 Three O'Clock in the Morning (Waltz Ballad)"
- 3163 In the Shade of the Old Apple Tree (8/25)
- 3164 Down By the Old Mill Stream (8/25)
- 3165 Garland of Old Fashioned Roses (8/25)
- 3482 Along Miami Shore (Ballad) (6/26)
- 3614 My Wild Irish Rose (9/26)
- 3615 Mighty Lak' a Rose (Ballad) (9/26)
- 81243 I Found a Way to Love You (Now I Can't Find a Way to Forget) (Also issued as no. 3092)

QRS sold copies of their masters to various manufac-

turers of automatic orchestra pianos and roll operated pipe organs for silent movie houses. Wurlitzer issued the following:

5-tune automatic player roll #2557 (Hand Played Temporized Roll)

1. Land of My Sunset Dreams
2. I Found a Way to Love You
3. ----
4. Farewell
5. ----

10-tune Long Frame Roll #20763 (Hand Played Temporized Roll)

1. Land of My Sunset Dreams
2. I Found a Way to Love You
3. ----
4. Farewell
- 5., 6., 7., 8., 9., 10. ----

Alan once had roll #2557 so knows that these are Snodgrass recordings. He adds:

"He could have recorded for other roll companies, but I have never seen any other rolls turn up but his QRS. The ones I have heard sound very much like his Brunswick recordings. They probably were not great sellers since they are all rather slow uninspired arrangements. At least on the rolls his phrasing and mistakes were edited out."

\*\*\*\*

Don Peak, who supplied all the items regarding Harry Snodgrass from the pages of Billboard in our issue #48, found one more. It dates a full five and a half years after what was previously written, and indicates Snodgrass had become a nightclub entertainer.

July 22, 1933

Harry Snodgrass, "King of the Ivories," is at the Band Box, Peoria, Ill.

-----  
The La Salle night club, Peoria, Ill., is featuring Don Pablo and his Spanish Serenaders. A curious situation exists in that Harry Snodgrass, "King of the Ivories," current at the Band Box, is running into competition from Don Pablo, billed as "Emperor of the Ivories."

Both Don and your editor wonder if Peoria ever recovered from the excitement of having all this "royalty" in town!

### Charles Keene - Issue #49

Arthur Badrock of Norfolk, England, believes he may have uncovered the true identity of vocalist Charles Keene who, as pointed out in our last issue, was not Gene Austin. As Arthur writes:

"Banner matrix 6940 appears on English Imperial as by Sam Lanin and His Dance Orchestra, vocal by Charles Kaley. It was a fairly common occurrence in the 20s for American companies to send over 'mothers' giving the real identities of the artists even where the American issue was pseudonymous. This could have been one of those occasions and it should not be too difficult to do a comparison between recordings by Keene & Kaley."

For the benefit of those who would like to update their listing of Charles Keene records which appeared in the last issue, as well as those who would like to attempt a Keene-Kaley voice comparison, we offer the following additions to the list. Data were supplied by Bill Bryant and Arthur Badrock.

- 6830 (take 1) (composers: Yellen-Ager) Accompaniment is by Peter De Rose, piano. Matrix was also

(cont. page 13, bottom left)



# THE NEW **VicTrulla**

by Billy Carroll.

LET'S SEE... IT'S TIME TO  
MAKE UP MY CHRISTMAS  
GIFT-GIVING LIST!



I KNOW THE NEIGHBOR ACROSS  
THE STREET WOULD LIKE THESE JOHN  
McCORMACK RECORDS, AND MRS.  
SMITH NEXT DOOR WOULD LOVE TO  
HAVE THIS CAL STEWART 78... SAY!  
HERE'S A COUPLE OF GENE AUSTIN VICTORS!  
MY WIFE WOULD ENJOY THESE BLUE  
AMBEROLS... WOW! HERE'S A RARE  
JOLSON! AND HERE'S ....



CONGRATULATIONS ON YOUR 50<sup>TH</sup> ISSUE, MARTIN! AND **Happy Holidays**, EVERYONE!

The photo at the right, courtesy of the Edison National Historic Site at West Orange and Ron Dethlefsen, presents a bit of a mystery. It is the shipping department at the Edison factory, but when was it taken? The A-250 Diamond Disc Phonograph, which is evidently being prepared for shipping, has some confusing features which make dating the photo a puzzle. It may not be visible in the final printing, but the original print shows the outline of an Edison photo decal on the inside of the lid rather than the standard ~~Edison~~ at the rear! This might indicate the use of a made-over Amberola lid and, if so, the picture would probably date from late 1912. But the drawers have dividing compartments of the type found a bit later (early models have dividers for individual records). Also, the lid doesn't look as if it's open quite high enough, and look at that strip of something wedged into the left rear corner of it...is that what's actually holding the lid open? Finally, note the absence of side louvers on this machine.

In the next room is a rack of Edison Standards ready for crating. Each machine facing the front has some sort of plate added just below the Edison decal.

On the shelves to the immediate left is the corner of an Edison Opera, with a couple of lids two shelves above it. But what is the machine just to the right of and mostly obscured by these shelves? It seems to be facing the wall, but what Amberola or Diamond Disc table model had such a recessed panel in the back?

The small boxes stacked at the left were for shipping reproducers with larger machines, while the large wooden cases may have been used for transporting phonograph mechanisms to the shipping department. Finally, take a look at the horn throats racked at the upper right.

We had hoped to publish another photo from Ron - what we believe to be the 1929 Edison recording studio - but problems with the local photographer prevented us from receiving a usable print in time. We'll try to get it into the next issue.





Not to be confused by the chief competitor, the  
Bliss company also recorded songs for the 1900 ses-  
sion. When Bill Bryant came across a standard brown  
box record of "The Blues and the Gray," he thought it

and McKinley pulled the white house in instead.

To England he has given them the wave.



# Songs of the 1900 Election

Martin Bryan

With the completion of the recent election, we feel it's an appropriate time to return to the topic of early campaign songs on record. In our issue no. 45, we reported on the discovery of two Columbia title slips which filled a gap in Kenneth Lorenz's numerical listing of Columbia cylinders. Before proceeding, perhaps I ought to back up a bit first.

The history of campaign songs goes back long before the phonograph was discovered as a means of disseminating them. Jingles, rhymes, and songs in support of a particular candidate in this country are probably as old as elections themselves.

For the campaign of 1888, one J.C.O. Redington of Syracuse published a 64-page book entitled Acme Songs Republican Glee Book. One wonders if he was enterprising enough to publish one for the Democrats as well! In his "Leaflet No. 1" ("To enable every one to sing, at least in the choruses, at ALL meetings"), we find songs such as "Oh! Grover, You've Made Us So Tired!" and "When Cleveland Goes Marching Home." His song "Grover Cleve, Yonder White House You Must Leave" was to be sung to the melody of "Darling Nelly Gray." The chorus follows:

Oh! you poor old Grover Cleve, yonder White House  
you must leave,  
Well you know the big mistake that brought you there;  
You no longer can deceive, since to rebels you will  
cleave;  
And despise loyal people ev'rywhere.

George Paul's discovery of the two title slips (see issue 45) prompted Bert Pasley to inform us that he actually has one of the records mentioned. His is also a 5" "Grand" cylinder, causing us to wonder if these campaign records were primarily intended for use at political rallies and gatherings where greater volume would be needed; perhaps they were available only in this size. Bert's record is playable, though quite worn, so it was with great patience and difficulty that he transcribed it as best he could. Parentheses indicate words Bert could only guess at, while dashes are used when words or phrases are completely unintelligible.

Record Slip: Vocal Quartette - Happy When We Get Him - 9081-J (Bert feels that the "J" may indicate the Jeffersonian Quartette.)

## Introduction:

Democratic Campaign Song, "We'll Be Happy When We Get Him," Sung by the Jeffersonian Quartette for Columbia Phonograph Company of New York and London.

Cheers, whistles, yells, claps, etc.

## Solo baritone:

It was just four years ago,  
That two men that you all know,  
Were being voted for, for president.  
And it seemed an awful sin,  
That the best man did not win,  
And McKinley pulled the White House in instead.

-----  
-----  
To England he has given them the wave.

But we soon can breathe a sigh  
of relief and say good-bye,  
For Mac has not much longer now to stay.

## Quartette chorus:

We are sorry that we got him,  
And you bet that we all know,  
It was best if we forgot him  
On our votes four years ago.  
We'll find after next election,  
That to him we have affection,  
That to - - - - men he'll have to go.

Cheers.

## Baritone:

Bryan is the coming man,  
He's a true American,  
He'll ever be all eloquent and (brave).  
He's a model to our land,  
By his platform we will stand,  
And good times always with us will remain.

A loyal, honest Democrat,  
Who thinks upon aristocrat,  
He's no better than a man of toil.  
And (Hannah) has this - - - - man (befoiled).

## Chorus:

We'll be happy when we get him,  
And the people all declare  
That they never will forget him,  
For he's honest, brave and square.  
When election day is over,  
Bryan then will be in clover,  
And to him the presidential chair.

Cheers, yells, claps, etc.



"BE SURE YOU'RE OFF WITH THE OLD LOVE BEFORE YOU'RE ON WITH THE NEW."—From the *Chronicle* (San Francisco).

Campaign music of a different nature! Bryan attempts to destroy his tune of 1896 (Note the cartoonist's conception of a Graphophone Grand which did not exist in 1896!). (From the American Monthly Review, Oct., 1900)

\*\*\*

Not to be outdone by its chief competitor, the Edison company also recorded songs for the 1900 campaign. When Bill Bryant came across a standard brown wax record of "The Blue and the Gray," he thought it



# VINTAGE RECORDING CO.

P.O. Box 356

St. Johnsbury Vermont 05819

It is with great pride that we announce our new line of  
Quality Cassette Recordings of Vintage Music!

## FIRST RELEASE:

#1001 Phonograph Pioneers. Over a dozen of the early years' most prolific phonograph artists perform in 22 original recordings from 1906 to 1911. Artists include Billy Murray, Cal Stewart, Ada Jones, Vess Ossman, Arthur Collins. We present a variety of songs and monologues typical of the era, but you will especially enjoy Frank C. Stanley's humorous rendition of "My Wife's Gone to the Country, Hurrah! Hurrah!" from a 1909 Zon-o-Phone.

#1002 Ted Weems and His Orchestra (1926-1931). 20 bouncing, bubbly, spirited dance tunes with a great beat come from the baton of one of the 20's best band leaders. "You're the Cream in My Coffee," "My Baby Just Cares for Me," "She's Got 'It'," "I Still Get a Thrill," etc. #1002 is one of the best cures for the blues available!

#1003 Vintage George Gershwin - Popular Songs of the 1920s. 20 original recordings from one of America's favorite composers. Discover some long-forgotten gems among the selections chosen for this tape. Hear Isabelle Patricola, Arden & Ohman, Billy Murray, Ben Bernie's Orchestra, the Singing Sophomores and more perform "Swanee," "Yan-Kee," "Do-Do-Do," "Somebody Loves Me," "Three Times a Day," and many more.

#1004 Hit-of-the-Week (1930-1932). Some of the best tunes of the early Depression years appeared on these cardboard-based records. We present "I Surrender, Dear," "Sweet and Lovely," "Time on My Hands," etc. Included is the demonstration talk for Hit-of-the-Week which introduces "Tip Toe Through the Tulips," as well as two 4" advertising records. You'll love Eddie Cantor's Depression-era philosophy in "Cheer Up."

#1005 Electric Edisons (1927-1929). "Edisonic" Diamond Disc music at its best by the Piccadilly Players, Vaughn de Leath, Phil Napoleon's Orchestra, Golden Gate Orchestra, B. A. Rolfe's Orchestra, and more. Songs included are "Hello Montreal," "My New York," "'S Wonderful," "Borneo," and 13 others. Have you ever heard the drum and piano duet in Bob Pierce's "Kiddies Cabaret"? We feel this cassette recording will make you a convert to "Close Up" Edison recordings!

Each recording is a C-60 cassette using quality 3-M tape.

### Ordering information:

1. Order by number only
2. Enclosed \$3.98 per tape wanted
3. Vermont residents add 16¢ sales tax per tape
4. All orders add 50¢ postage & handling regardless of number of tapes ordered

SPECIAL! All orders for five or more tapes will receive our first "Vintage Potpourri" - a C-60 cassette containing a wide variety of early recordings...everything from Caruso to Ted Lewis!

Share the music—order extras for friends!





odd that the singer was Arthur Collins. It turned out that his was a Republican campaign song set to the music of the recent popular song by Paul Dresser. For comparison's sake, Bill has included one verse and chorus of the "real" song.

The Blue and the Gray,  
or, A Mother's Gift to Her Country

A mother's gift to her country's cause is a story  
yet untold,  
She had three sons, three only ones, each worth his  
weight in gold,  
She gave them up for the sake of war, while her  
heart was filled with pain,  
As each went away, she was heard to say, "He will  
never return again."

One lies down near Appomattox, many miles away,  
Another sleeps at Chickamauga, and they both wore  
suits of gray.  
'Mid the strains of "Down in Dixie," the third was  
laid away  
In a trench at Santiago. The Blue and the Gray.

Campaign Song, The Blue and the Gray  
Sung by Arthur Collins, Edison cylinder 7605

A nation's gift to her country's cause is a story  
that - - -  
She had two sons, two noble ones, each worth his  
weight in gold.  
She gave them up at the country's call to battle  
for the right,  
For well she knew they had both proved true in  
another hard-fought fight.

One had (proven true convictions?) down in Wash-  
ington,

The other proved himself a hero at the Battle of  
San Juan.  
North and South then fought together; next election  
day  
They'll fight again for Bill and Teddy, The Blue  
and the Gray.

Our cause is just, to win we must, for our plat-  
form's good and firm.  
(Expense) shall end, protection, too, - - - - -  
An honest man, a worthy man, and his worthy part-  
ner too.  
If in time of war they were at the fore, in times  
of peace they'll do.

Hail the name of Bill McKinley, in trouble always  
calm,  
Hail the fighter Teddy Roosevelt, the hero of San  
Juan.  
Up in Maine or down in Dixie, forever and for aye,  
All is due to Bill and Teddy from the Blue and the  
Gray.

\* \* \*

Campaign songs have continued down to the present  
election, and undoubtedly recordings of them exist in  
one form or another. While the 1900 election was not  
the first to make use of the phonograph, it was perhaps  
the first time this medium was used to distribute the  
songs to a wide audience.

\* \* \*

Our thanks to Bert and Bill for taking the time  
necessary to transcribe their respective cylinders for  
us. Anyone who has ever tried to make out all the  
words of a song from an ancient brown wax record knows  
the difficult conditions under which they worked.

(cont. from page 9)

- issued in Domino 3824, English Imperial 1720,  
Banner 1850, and Oriole 767 (Oriole as Clyde  
Baxter; Andy Rogers, piano)  
6868 (take 4) (composer: Irving Berlin)  
6869 (composers are Kahn & Donaldson, not as shown);  
add English Imperial 1720  
6872 (Adrian Schubert) - vocalist is Billy Jones  
6900 Add English Imperial 1745  
6901 (take 2) is "What Do You Think of My Baby?" on  
Oriole 764 as Clyde Baxter, piano by Andy  
Rogers. In view of mx. 6830 above, this could  
well be Charles Keene with Peter De Rose.  
6924 Banner number is 1894  
6939 (takes 2 & 3) - vocalist on Oriole as Clyde  
Baxter

Guido Ciccolini - Issue #49

An interesting fact has recently come to light,  
thanks to the research of Dick Spottswood and the dili-  
gent searching of Bill Bryant. It turns out that Guido  
Ciccolini's recording career did not end with his final  
sides for Edison in 1920; he recorded at least two mas-  
ters for Victor on April 5, 1927 which were issued on  
their foreign series under the famous "scroll" label:

- 79309 - In Un Piccolo Spagnuolo ("In a Little Spanish  
Town") (Mabel Wayne) (mx. BVE 38325-1)  
- Nel Ombra Or Mia Sei Tu ("Tonight You Belong  
to Me") (Lee David) (mx. BVE 38327-2)

Matrix 38326 remains untraced. We wonder whether the  
tenor who was once featured as an Edison artist of op-  
eratic arias felt insulted by being asked to sing pop-  
ular songs of the day in Italian a few years later.

## WHILE THEY LAST!

We are Selling Out All Columbia "XP"  
Wax Cylinder Records

**NEW PRICE  
15 Cents!**



The Columbia Indestructible Record  
did it! We shall discontinue the manu-  
facture of Columbia "XP" Wax Cylinder  
Records. These records were never sold  
anywhere in the world before under their  
regular list price of 25c. While they last  
the price is to be 15 cents.

If you own a cylinder machine, don't  
lose the benefit of this first and only cut-  
price in the history of the business.

Select early—while the assortment is  
good.

(July, 1909)



## OBITUARIES

THE NEW YORK TIMES, FRIDAY, OCTOBER 19, 1984

## Alberta Hunter, 89, Dies

By JOHN S. WILSON

Alberta Hunter, an internationally famous blues singer and cabaret star in the 1920's and 30's who, after two decades of retirement, began a second successful singing career in her 80's, died Wednesday at her home on Roosevelt Island. She was 89 years old and performed until last summer.

Miss Hunter, a small, frail-looking woman, had a robust singing voice, and she emphasized the beat of her songs by slapping her thighs, clapping her hands and snapping her long fingers, setting up a rhythmic momentum in which her audiences soon joined with shouts of encouragement and clapping.

## She Started at 11

She sang blues, pop songs, show tunes (she played Queenie in the London production of "Show Boat" in 1928), gospel songs and folk songs; she did material in French, Italian, German, Yiddish and Danish. She started singing for \$5 a week in a Chicago honky-tonk, became the toast of royalty and international society in Europe and, after deliberately seeking anonymity as a nurse for 20 years, achieved an autumnal triumph in her 80's singing at the Cookery, in Manhattan, to packed houses night after night.

Miss Hunter was born on April 1, 1895, to a chamber maid in a Memphis brothel. Her father, Charles Hunter, was a Pullman porter who died before she knew him. As a child, she was known as Pig ("I was quite messy at that age," she explained). But her childhood was brief, because at the age of 11, encouraged by a report from a friend in Chicago that singers were being paid \$10 a week, she got a ride to Chicago with one of her teachers.

During the next eight years, she worked her way up through Hugh Hoskins's club ("Where the pickpocket women did everything in their power to show me how to live a clean life"); the Panama Cafe, where her fellow singers included Florence Mills and Ericktop, and the Dreamland Cafe, where she sang with King Oliver's Creole Jazz Band, which included Louis Armstrong.

Miss Hunter began recording in 1921 with Fletcher Henderson, the pianist and band leader, as her accompanist, a role that was taken on later recordings by Fats Waller, Eubie Blake, Sidney Bechet and Louis Armstrong. At the same time she began writing songs. One of them, "Down-Hearted Blues," was Bessie Smith's first recording, made in 1923.

"It sold a million copies within months," Miss Hunter recalled 55 years later, "and I'm still collecting the royalties. I'm too slick to let them cheat me out of that!"

## On to New York and Europe

Miss Hunter moved to New York in 1923 where, within days of her arrival, she replaced Bessie Smith in an all-

black musical, "How Come," at the Apollo Theater on 42d Street. After several years of shuttling between New York and Chicago, Miss Hunter went to Europe and lived for two years in London, where she played in "Show Boat" with a cast that included Paul Robeson. Sir Cedric Hardwicke and Mabel Mercer, who was in the chorus.

Miss Hunter came back to the United States later in the 30's, and appeared in 1939 in the play "Mamba's Daughters," with Ethel Waters. In World War II and the Korean War, she entertained troops overseas.

When Miss Hunter's mother, to whom she had remained close all her life, died in 1954, she decided to give up singing and do something "to help humanity." She enrolled in a practical-nursing course at the Harlem Y.W.C.A. and, after graduating, became a scrub nurse at Goldwater Memorial Hospital on Roosevelt Island.

Miss Hunter worked as a scrub nurse for 20 years, never missing a day, never revealing anything about her past. In 1977, the hospital, under the impression that she had reached the mandatory retirement age of 70, made her retire. She was actually 82.

## An Immediate Sensation

She was, she said, "bored to tears" with her new "freedom." When she attended a party for her old friend Mabel Mercer in the summer of 1977, she sang a few songs that so impressed her audience that the party led to a six-week stint at the Cookery in Greenwich Village, starting Oct. 10, 1977.

She was an immediate sensation. Crowds lined the block outside the Cookery waiting to get in. Her engagement was extended indefinitely and she used the nightclub as her base.

Shortly after her opening at the Cookery, Miss Hunter was commissioned by the movie director Robert Altman to record the soundtrack for his film "Remember My Name." Miss Hunter wrote two songs for the film and updated eight of her old numbers. When the film opened in Memphis in October 1978, Miss Hunter returned to Beale Street, where she was born, to be honored by the city fathers on what was proclaimed Alberta Hunter Day throughout Tennessee.

To the end, Miss Hunter lived up to the philosophy expressed in one of her songs: "Don't try to tame me," she sang, "let me have my fun. I'm having a good time living my life today because tomorrow I may die."

Glancing around at her audience, she would add, "and I ain't passin' nothin' by!"

Miss Hunter was married briefly to Willard Townsend, a waiter who later became a union official. After that marriage, she said, "I never gave marriage another thought." She had no children.

Her only survivor is a nephew, Samuel Sharpe Jr., of Denver. There will be no funeral.

Alberta Hunter's first recording was made for the Black Swan label in 1921. Titled "He's a Darned Good Man (To Have Hanging Around)," it was issued first on Black Swan 2019 and later on Paramount 12014. She then went on to record for Paramount from 1922 to 1924, Gennett in 1924, Okeh in 1925 and 1926, Victor in 1927 and Columbia in 1929. A decade later she recorded for Decca in 1939 and Bluebird in 1940. (Data from Brian Rust's Jazz Records 1897-1942.)

## GLADYS RICE

We were saddened to learn that Gladys Rice passed away just over a year ago. Since we know of no collector publication which carried her obituary, we are taking this opportunity to quote Merritt Malvern's tribute to her in a recent letter.

Gladys Rice passed away in the Florence Nightingale Nursing Home in New York City on September 7th, 1983. She was buried next to her parents in New York. Gladys was born on November 27, 1890 at Philadelphia. Her real name was Hilberg, though her birth certificate shows it as Hillsburg. She was born at 1044 N. 44th Street...possibly their home. Gladys's dad was the actor, John Rice and her mother, Sallie Cohen was, I believe, a dancer.

Gladys was a member of the Roxy Gang on stage, worked with Douglas Stanbury and Willie Robyn on the Mobil Hour on NBC Radio in the 1930's, and made records with such as Vernon Dalhart, Billy Murray, and in solo work on Edison and Victor (also using the name Rachael Grant).

She lived for a long time in the apartment she once shared with her mother in New York. I last saw Gladys at the nursing home, but she was sleeping and not readily awakened. Her loss of hearing plagued her final days and she handled it with good humor, as she did everything. A wonderful lady with lots of humor and a marvelous voice. It was a privilege to have known her personally.

Editor's post script. I first met Gladys Rice in 1974 when she was able to attend one of the fall get-togethers at the Edison Site in West Orange. It was somewhat apologetically that I asked if she would mind signing my copy of her Victor record "You're the Cream in My Coffee" (with Franklyn Baur). Not only didn't she mind, she actually began singing it to me! It was during this and subsequent programs at West Orange that many of us realized what a sweetheart she was.

Because she did a lot of ensemble recording work, often without credit on the label, Gladys's sweet, though somewhat fragile-sounding, lyrical soprano voice can be heard on many different brands throughout the 1920's. It is Gladys Rice who joined the Revelers Quartet on the 12" Victor "Gems from 'Oh, Kay!'" (Victor 35811). A real favorite of mine is her solo "I'm Only Dreaming" with the Victor Salon Group "Selections from 'You're in Love'" (Victor 9651) from the Rudolf Friml album...yes! Gladys was even a Red Seal artist.

## James C. Petrillo

James C. ("Caesar") Petrillo died at St. Joseph Hospital in Chicago on October 23 at the age of 92. Perhaps no one person (other than the inventor) had more of an impact on the recording industry than Petrillo when in 1942, as president of the American Federation of Musicians, he ordered union musicians out of recording studios, demanding a royalty on every record sold. The strike lasted for 27 months and finally ended when the major companies gave in to the union demands.

Record collectors will be interested to know that Caesar Petrillo played trombone with the orchestras of Frank Westphal and Art Kahn, making a handful of Columbia records in Chicago in the mid-1920's.

## Georges Thill

Georges Thill, famed French tenor, died at his home in Draguignan, France at the age of 86 on October 17th.

After two years at the Paris Conservatory, Thill



studied with Fernando de Lucia in Naples. He sang at l'Opéra in Paris for 16 years and made appearances at the Metropolitan Opera in New York in 1931 and 1932, as well as at Covent Garden in London and the Vienna State Opera.

His first appearance on record in this country was for Columbia; his "Je suis aimé" from La Traviata was issued in August, 1928 (Columbia 5083-D). He remained in the Columbia catalogue for several years thereafter.

## Club And Society News

The Association for Recorded Sound Collections Grants Program, which was established in 1980, has been opened to non-members of the association. Formerly, only members were eligible. Grants of up to \$250 are made to individuals to defray their expenses in research projects related to the history of recording, such as compiling discographies, company histories, oral histories, preservation of recordings, etc. The results of a project must have a reasonable prospect of being published, either in the ARSC Journal or elsewhere. Applications for grants should be submitted with a description of the project to: ARSC, P.O.Box 3054, Linden, NJ 07036. So far not all of the grant money available has been awarded, due to a limited number of applications.

On November 10th, The New England Society for the Preservation of Recorded Sound met in St. Johnsbury, Vermont. Following a brief "show and tell," a program was given on the life and recordings of Charles Ross Taggart, "The Man from Vermont," whose recording career took him to the studios of Victor, Columbia, Edison, and DeForest Phono-film. While date and place of the next meeting have not yet been scheduled, it is hoped that a March meeting can be planned.

## Off The Record; or "Play That Part Again!"

A column dedicated to those somewhat less than perfect recordings of bygone years and the noble performers who made them.

One of the most unusual records to appear in this column was the Gene Austin "thunderstorm" Victor which we wrote about in issue no. 47. Although we heard from several readers who were fascinated with Don Peak's research behind the record, no one had a more interesting tale associated with it than Doug Gilliland. Doug is a high school senior in Bradenton, Florida, and he used the record to illustrate a two minute talk in his French class. He received an A!

Doug tells us about a problem Alma Gluck seems to have on one of her Victor Red Seals. It is "Listen to the Mocking Bird" (Victor 74465 & 6142, take 2) with

15.  
bird voices by Charles Kellogg. On Kellogg's passage after the second chorus, one can hear the singer cough slightly or clear her throat three times: first at the beginning, second near the middle, and the third is right after the middle. During the last passage of bird voices, after the third and final chorus, something happens right at the middle which sounds like a slight gasp to Doug.

John Petty reports the following: 1) I was playing Pathé Actuelle 020660 (n-69355-1) "Down Where I Belong" by Byron Harlan, and heard a distinctive thump at 64 seconds into the recording. On subsequent playings, I've heard numerous softer thumps. Just as Harlan begins saying, "I be Cyrus Pippins, sheriff of this here county," the sounds begin. While I thought at first the loud thump was perhaps a bump of the recording horn, I suspect that the external sounds may be coming from outside the studio--maybe some construction, but definitely are foreign to the recorded material. The loud thump is in the first of two cow moos. (Editor's note: It is possible that this thumping noise was caused by Pathe's unique transfer process from cylinder to disc master, rather than by an actual external noise. I have noticed varying degrees of thumping and rumbling on several acoustic Pathé and Perfect records.)

2) Some years ago, I noticed very odd screeching in the last grooves of Tascott's 2-minute Edison cylinder of "Shame on You." The sounds are unintelligible as if the master was slowing down when they were recorded.

3) In "Uncle Josh at a Roller Skating Rink" (Columbia single-faced 3503; double discs A403 & A1715, all take 1), Cal Stewart says "west" for "rest" in the following context: When he has the skates strapped to his feet and he tries to show the city folks a few capers, he says, "One foot went northeast and the tuther went southwest, and I don't know where the west of me went." In the Uncle Josh Stories published by Baker Books in 1924, as well as on Victor 16931, the word is "rest," so I think he got his tongue tangled up at this point rather than trying to make a play on words.

Joe Pengelly reports that on his London Berliner of "San Toy Medley" by banjoists Clarke & Earle (no. 6329, circa 1901), the listener can hear them cuing themselves at the start with a whispered "one, two." This is only audible when using electrical replay.

Finally, on "Do They Love It?" by William Halley (Columbia A1551, take 2), there is a very audible "achoo" at the end of the record.

## THIS CHRISTMAS, GIVE THE GRAPHIC!

You must know some collectors who don't receive the GRAPHIC. Giving gift subscriptions is the perfect way to get them started, and your thoughtfulness will be remembered as each issue arrives.

We will send a card announcing each gift subscription (which will begin with the January issue). Simply send \$6.00 for each new subscription (\$7.00 foreign) and we'll take care of the rest.

The New Amberola Phonograph Co.  
37 Caledonia Street St. Johnsbury, VT 05819



## wanted

HELP! COLLECTOR OF MILITARY (CONCERT) BAND and wind and percussion solos, duets, etc., is in last stages of compiling Victor Company catalogue. Needs many records. Send lists with prices or ask for lists of wants. Need 7", 8", 10", 12", 14" sizes. Particularly need "Consolidated Talking Machine", pre-dog "Eldridge Johnson", Monarch, DeLuxe types and educational. Also seek other labels: American, 7" Berliner (all performers), Columbia, Brunswick, Busy Bee, Climax, Cort, D & R, Diamond, Edison, Emerson, Federal, Gennett, Lakeside, Leeds, Little Wonder, Lyric, Marconi, Oxford, Pathe, Puritan, Rex, Silvertone, Star, Zonophone, etc. Cylinders too. Write: Frederick P. Williams, 8313 Shawnee St., Philadelphia, PA 19118.

Uncle Josh on odd label 78s. Ken Blazier, 2937 Elda St., Duarte, CA 91010.

WANTED: American Flyer "S" gauge trains made from 1944-66. Will trade Columbia BF or U.S. Banner with original horn. John Steffen, Eastview Pharmacy, 573 King St. E, Oshawa, Ontario, Canada L1H 1G3.

WANTED: Capitol LP SP8365 "The House of the Lord", Roger Wagner Chorale--new or excellent condition. Malvern, 223 Grimsby, Buffalo, NY 14223

Blue Amberols to complete my collections: Billy Murray 2026, 2087, 5656, 5667, 5668; Arthur Fields 2930, 3197, 5431, 5550, 5684; Jones and Hare 4841, 4900, 5432, 5591. Will buy or trade. Ron Kramer, 131 N. Shore Drive, Syracuse, IN 46567

Cash for catalogues, supplements, books, magazines, flyers dealing with musical artists and phonographs. Send list, condition and price of what you have. Please do not send material until deal is set. All inquiries answered. Dennis Tichy, Box 242, Murrysburg, PA 15668. 412-325-1131.

Wanted: Unrestored External Horn Victor Phonographs. Also, incomplete machines and junkers and related parts. Will buy or have cylinders, parts and other items to trade. Harvey Jackelow, 1174 E. 68th St., Brooklyn, N.Y. 11236

Berliner and 7" Zonophone Records wanted. Will buy or trade. Charlie Stewart, 900 Grandview Ave., Reno, Nevada 89503

Wanted: 78 RPM Records and Sheet Music by Ruth Etting on any and all labels: Columbia, Decca, Rex, Brunswick, Melotone, etc. I have some duplicates I can trade. I would also like to find different titles on various labels on "Lindbergh." Thank you. Larry Wojtkiewicz, 3317 Woolworth Ave., Omaha, NE 68105

WANTED: "The Talking Machine World" or similar Trade Publications, pre-W.W.I. Please state approximate size, number of pages, condition, and asking price in your reply. Leigh Martinet, 212 Woodlawn Road, Baltimore, Maryland 21210 (301-467-3498)

WANTED: Carolina Tar Heels - Victor 20941, 23516, 23546, 23611, 23671, 23682, 40007, 40024, 40053, 40077, 40100, 40128, 40219. Bill Chitwood - Okeh 45100, 45110, 45131, 45162. Cofer Bros. - Okeh 45137, 45486. Georgia Crackers - Okeh 45098, 45192. Georgia Yellow Hammers - Victor 21195, 21486, 23683, 40069. Uncle Dave Macon - Vocalion 5148, 5149, 5151. Turkey Mountain Singers - Victor 20942, 23602, Bluebird 5542. Warren Hodgdon, Pleasant Valley Rd., Amesbury, Mass. 01913.

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For Sale: Pathe Freres model VII phonograph. The reproducer is in good condition and the machine plays very clearly. Photographs provided upon request. Bob O'Brien, 43 S. Florida St., Buckhannon, WV 26201.

## miscellaneous

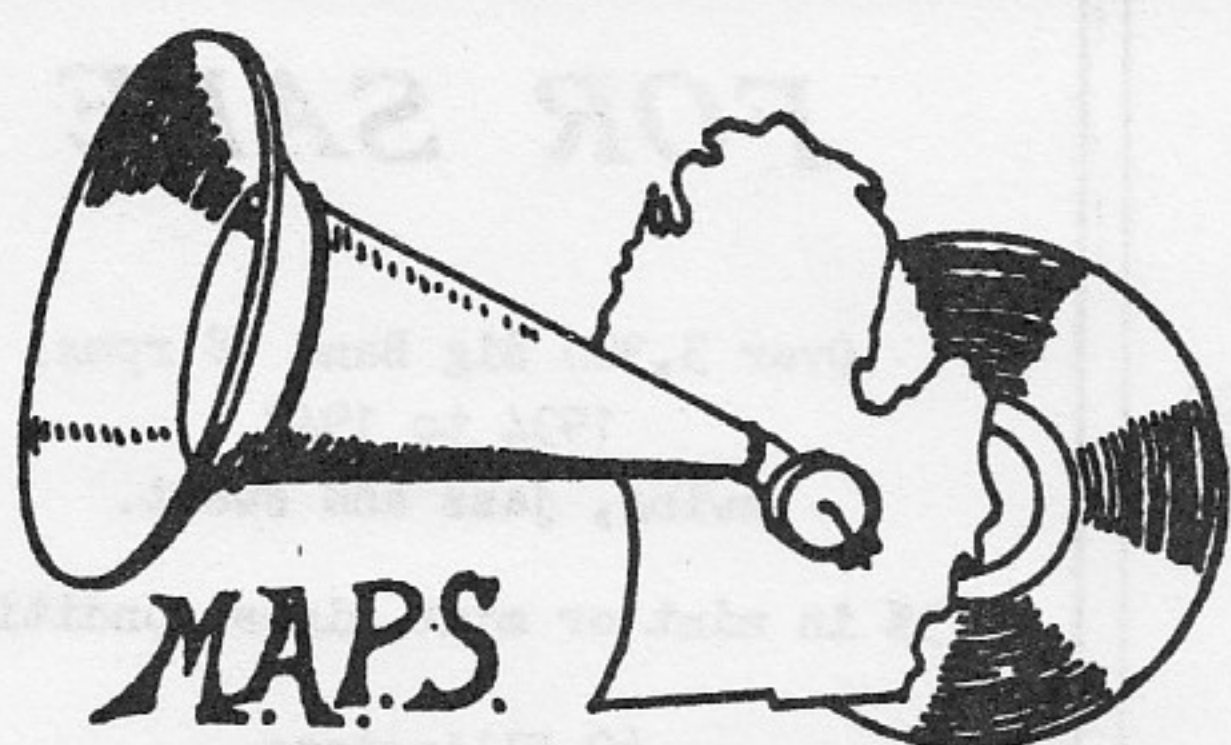
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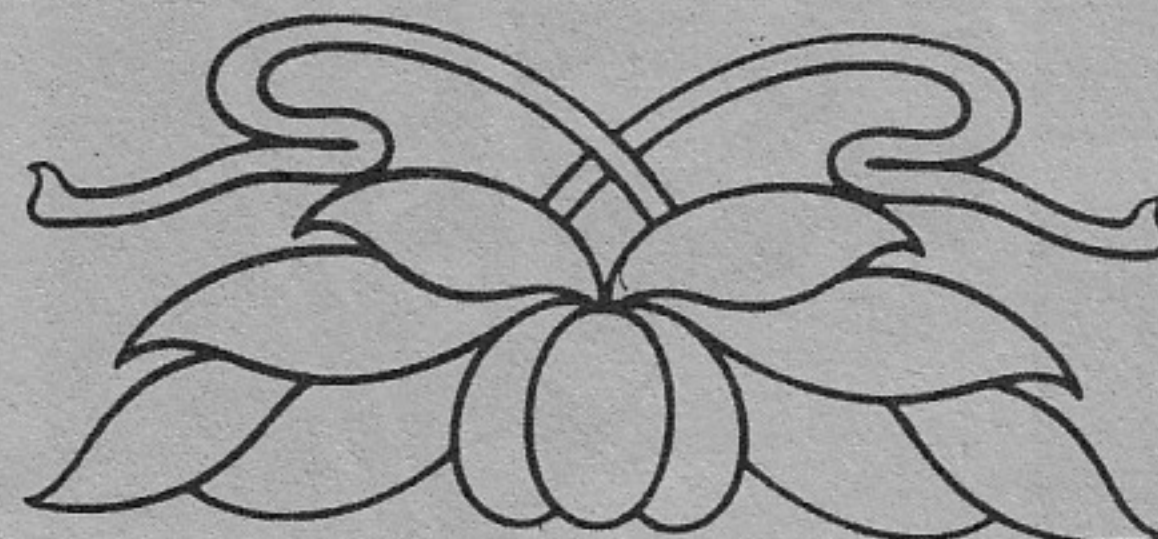
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# EDISON

## BLUE AMBEROL RECORDINGS 1915...29

**Edison Blue Amberol Recordings Volume II** is available from APM Press, 502 East 17th Street, Brooklyn, NY 11226, or from Ron Dethlefsen, 3605 Christmas Tree Lane, Bakersfield, CA 93306.

This 512 page book is hardbound, printed on heavy glossy paper for a permanent addition to your library. There are over 2,000 references to Blue Amberol cylinders from original supplements and dealer lists. Many of these are in their original colors. The editor has included over 200 artists' photos, some never before published, plus photos of Amberola machines, recording studios, and chronologies of the Blue Amberols of the period, including popular, operatic and foreign recordings.

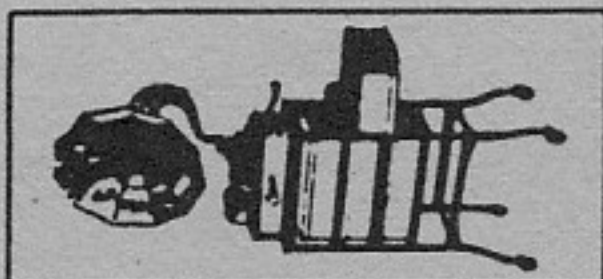
An important feature of the book is a 30-page chapter by Jim Walsh on Blue Amberol artists, with illustrations and autographs from the original Edison files at the Henry Ford Museum. And there are dozens of Blue Amberol record slips, Diamond Disc liner notes, and information on the manufacture of the Blue Amberol Cylinders.

The edition is limited to 500 copies, each numbered and autographed by compiler/editor Ron Dethlefsen. Copies are \$49.50, including postage and handling. (Volume I, 1912-1914 is available only if purchased with Volume II. Price is \$82.50 per two volume set.)



*Wendell Moore*

3085 W. Hwy. 89A Sedona, Arizona 86336, (602) 282-3419



### "Highlights" of E.P.M. Vol. VIII, 1910

No. 1 January.	Record list—March Photo of Marie Dressler Columbia 2nd—Victor 3rd behind Edison 1A still in short supply Model L reproducer first on Amberola 1A
No. 2 February.	Record list—April Mr. Edison winters in Florida Sara Bernhardt records coming
No. 3 March.	Record list—May A false rumor nailed "Special Hit" records introduced Sophie Tucker, new talent
No. 4 April.	Record list—June Model L replaced by Model M Combination attachment sale, A - K records Amberola testimonials
No. 5 May.	Record list—July A South Pole record "Casey Jones," a predicted hit Photo of Wanamaker's showroom A trip to South America
No. 6 June.	Record list—August About Triumph attachments New Grand Opera talent—Jorn and Polese
No. 7 July.	Record list—September Premium Records D-1 - D-24 Phonograph description chart Parts prices New York City photo—Edison sign
No. 8 August.	Record list—October Wooden horn introduced Model M reproducer replaces the Model L Music Master Horn—an Edison product
No. 9 September.	Record list—November Amberola in wild mining country New Model O reproducer on Triumphs and Idelias Model C reproducer replaces Model A
No. 10 October.	Record list—December Pictures of four artists Model O reproducer for Balmoral and Alva Phonographs
No. 11 November.	Record list—January Artist photos Edison stock list Change in Idelias Phonograph finish to maroon enamel Music Master Horn a big hit
No. 12 December.	Record list—February First two color E.P.M. Recording horns discontinued New Amberola cabinet featured

**EPM Volume VIII, 1910 is priced at \$18.95 postpaid. The latest volume is but one in a series of reprints reaching back to 1902. Each volume gives today's collector a first-person look at what it was like to be an Edison dealer.**

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